



Works of Telemann, Haydn, Bach, Mozart

HANNEL CLASSICS

CCS 11297

M I C H A E L
B R Y D E N F E L T

Odense Symphony Orchestra

OLE SCHMIDT - conductor

INGER DAM JENSEN - soprano

MICHALA PETRI - recorder

KIM SJØGREN - violin

NIELS EJE - oboe

trumpet



G.Ph. Telemann (1681-1767)

Trumpet Concerto no. 1 in D major

- | | | |
|---|---------|------|
| 1 | Adagio | 2.23 |
| 2 | Allegro | 2.09 |
| 3 | Grave | 2.24 |
| 4 | Allegro | 1.30 |

A. Scarlatti (1680-1725)

- | | | |
|---|---|------|
| 5 | 'Mio tesoro' -Aria in forma di Menuet alla Francese'
for soprano, trumpet and continuo in D major
<i>from: 7 Arie con Tromba Sola</i> | 5.48 |
|---|---|------|

W.A. Mozart (1756-1791)

- | | | |
|---|--|------|
| 6 | Aria 'Der Hölle Rache' (Queen of the Night)
<i>from: the opera The Magic Flute (K.620) (arr. M. Brydenfelt)</i> | 2.44 |
|---|--|------|

J.S. Bach (1685-1750)

Brandenburg Concerto No. 2 in F Major (BWV 1047)

- | | | |
|---|---------------|------|
| 7 | Allegro | 5.12 |
| 8 | Andante | 3.30 |
| 9 | Allegro assai | 2.55 |

M. Ziani (c.1653-1715)

- | | | |
|----|---|------|
| 10 | Aria 'Trombe d'Ausonia'
for soprano, trumpet and continuo in D major
<i>edited by E.H. Tarr</i> | 2.03 |
|----|---|------|

B. Galuppi (1706-1785)

- | | | |
|----|---|------|
| 11 | 'Alla Tromba della Fama'
for soprano, trumpet, strings and continuo in C major
<i>edited and arr. by E.H.Tarr</i> | 7.14 |
|----|---|------|

J. Haydn (1732-1809)

Trumpet Concerto in E-flat major (Hob. VIIe:1)

- | | | |
|----|---------|------|
| 12 | Allegro | 7.14 |
| 13 | Andante | 4.14 |
| 14 | Allegro | 4.52 |

TOTAL TIME 55. 46



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TECHNICAL INFORMATION

Microphones
Analogue to digital converter
Speakersystems
Recording location
Recording dates
Instruments

Bruel & Kjaer 4003/Rens Heijnis omnidirectional
DCS 900C
Monitor Audio, Studio 6 & AKG K1000 Headphones
Carl Nielsen Concert Hall, Odense, Denmark
June 1997
All trumpets made by Lechner Trumpets,
Bischofshofen, Austria

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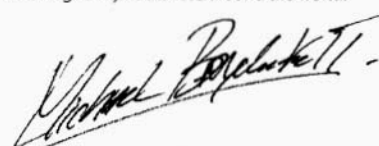
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To my listeners,

Music is song, a melody that begins with the human voice. All the works included on this CD are written by composers who were masters of writing music for the human voice, whether it be as opera, oratorio or songs, and their instrumental music is as lyrically full as their vocal compositions are. As an instrumentalist, one can only hope to imitate as well as possible in performance the nuances of phrasing, color and lyricism of great singers.

My trumpet is my voice, my instrument of expression that I have to 'sing' through these great works of music. Each piece has presented it's own challenges; Telemann, with it's extraordinary long phrases, Haydn, by far the best known work ever written for the trumpet, the Brandenburg Concerto, in Bach's use of the trumpet as a second oboe or recorder...a true work of chamber music, the arias with soprano, in blending my sound in duet as the 'second soprano' and, lastly, Mozart, where I take the role as 'The Queen of the Night' and have to express the drama and anger of the aria only with the music, without the benefit of text. There have been many people who have contributed in making this recording possible. I would like to give a special thanks to my sponsor, The Arvid Nilsson Group and their Managing Director Peter Korremann, whose cooperative efforts and continuing support are a joy for me. I would also like to say thanks to Ole Schmidt, Inger Dam-Jensen, Michala Petri, Kim Sjøgren and Niels Eje for their fantastic musical contributions, to Dr. Edward H. Tarr for his musical and written contributions, The Odense Symphony Orchestra, Bine K. Bryndorf and Per Holst, Channel Classics Records, Rasmus Bartholdy, to my wife Carol, for all the work she has contributed to this project, and a special thanks to Jørgen Nordin for the amazing energy and interest he invests into my career.

It has been my great pleasure to record these beautiful works of music and I wish good listening to my audiences around the world.



Michael Brydenfelt

For this, his **début** recording with orchestra, the Danish trumpet virtuoso Michael Brydenfelt has chosen three works by Telemann, Haydn, and Bach which are arguably the masterpieces for his instrument, as well as four others in which the trumpet's unique capabilities of imitating and working with the human voice are displayed in exemplary fashion.

TRUMPET AND ORCHESTRA

Georg Philipp Telemann (1681-1767), the most prolific composer of his day, held various positions, among them city director of music in Frankfurt am Main (1712-1721) and musical director of Hamburg's five main churches (1721-1767). In 1702 while a law student in Leipzig, he founded that city's collegium musicum, which was later directed by J. S. Bach. Among his works are no less than 31 complete cycles of church cantatas (Bach wrote only 5), 28 operas, 46 passions, numerous oratorios, overtures, serenades, concertos, much keyboard music, and a large quantity of chamber music. Ever since its discovery in the late 1950's, his *Trumpet Concerto No. 1 in D Major* has occupied a firm place in the repertoire. The first movement is like a slow opera aria, pure song. The trumpet has an unbroken melodic line which must be one of the most beautiful and succinct statements ever written for an instrument so often treated as warlike. In the second and fourth movements the solo trumpet acts as *primus inter pares*, the brilliant thematic material being tossed playfully back and forth between it, the two violins, and the bass part. The reflective third movement in a contrasting minor key is for strings alone, the theme first being stated in fugal fashion by each part successively, then developing into a duet of the upper parts, supported by the bass.

Joseph Haydn (1732-1809) wrote his *Trumpet Concerto in E-flat Major* (Hob. VIIe:1) in 1796, when he was at the height of his creative powers. His last great instrumental concerto, it employs a full orchestra including woodwind and brass and makes full use of the motivic process which Haydn had himself developed. As opposed to all the other works on this CD (except for the Mozart aria, which is a modern transcription), which were originally conceived for the natural trumpet and thus remain securely within the realm of their home tonalities, with only occasional timid ventures into related ones, Haydn's concerto was the first in history for a fully chromatic trumpet. (It and Hummel's later concerto in E were written for the keyed trumpet of Anton Weidinger, 1766-1852, a Vienna theater and court trumpeter.) The principal theme of its first movement could only have been played by a natural trumpet if taken an octave higher; various slow descending passages in half-steps foreshadow the spectacular modulation, in the second movement, to an ominously remote C-flat major; and the coda of the otherwise playful third movement, with its C-flats in the orchestra, harkens back in yearning fashion to all that has gone before. 'Papa Haydn' shows his famed playfulness in several places: he allows the solo trumpet to participate in its low register

after the manner of an orchestral (natural) trumpet in various orchestral tutti sections, including the piece's opening; and he dispenses with the traditional third-movement cadenza entirely, replacing it (just before the coda) with a two-bar grand pause and, earlier in the movement, with a short improvisatory episode known in those days as an *Eingang*. The concerto's present-day notoriety as an audition and school recital piece cannot conceal its inherent dignity and depth.

Johann Sebastian Bach (1685-1750) dedicated his six 'Brandenburg' concertos to the Margrave of Brandenburg in 1721, but all had been written in the immediately preceding years during the composer's tenure at the court of Cöthen (1717-23). The *Concerto No. 2 in F Major* (BWV 1047) is no exception. Dating from 1717-1718, it features an unusual solo quartet of trumpet, flute (recorder), oboe, and violin. In particular, the solo trumpet's high tessitura has made of the piece throughout its entire history a kind of musical Mount Everest which only highly trained specialists dare to approach. (The jealously guarded secrets of the 'Bach trumpeter', who always receives much higher pay than his colleagues, would furnish the subject matter for an entire book.) Although there has been some speculation in recent years - based on a Berlin manuscript copy from the 1790s - as to the possibility of the trumpet part being performed an octave lower on a horn, scholars agree today that this could at best have been only an alternative possibility in the absence of a capable trumpeter. As in Telemann's concerto, the trumpet is silent during the slow movement, again in the minor, in which the brevilouquent thematic material passes from one soloist to the next, the bass providing a continuous pointillistic background. In the outer movements, the solo trumpet once again functions as a *primus inter pares*. Bach, whose second wife was a court trumpeter's daughter, was thoroughly conversant with the instrument's possibilities. He fully integrated it into the concerto's highly sophisticated musical texture, often pairing it with the oboe (to which it is closely related in timbre and volume) or even the flute, even allowing it to lead off the fugal third movement.

TRUMPET AND SOPRANO CONTESTS

By this time it must be apparent that the true function of the soloistic trumpet during the period in question, as opposed to the warlike signal-giver, was that of a mild-voiced integrator. Difficult to comprehend, perhaps, in these times when those are rewarded who can shout the loudest! Throughout the seventeenth and eighteenth centuries, however, those trumpeters were always singled out for praise who could 'play as softly as a flute,' 'sweeten his proudest sounds', or 'produce a tone as sweet as that of a hautboy' (oboe). The watchword was to 'imitate the human voice'. This precept, which was in effect

A POSSIBLE OUTCOME OF THE CONTEST: TRUMPET INSTEAD OF SOPRANO

One logical outcome of the contest between voice and trumpet, in past operatic history so often won by the singer, would be a victory for the trumpeter. What piece could better be suited for such an issue than the aria of the Queen of the Night, 'Der Hölle Rache', from **Wolfgang Amadeus Mozart's** (1756-1791) last opera *The Magic Flute* (K. 620)? Like the trumpet part in Bach's Second Brandenburg Concerto, this bristly aria - in the Classic 'rage' tradition - is also strictly specialist terrain, that of the coloratura soprano. The ranges of both parts (to F above high C) are also similar. And like a true virtuoso, Michael Brydenfelt does not content himself with pedantic *Werktreue* and note-for-note conformity with Mozart's original, but has made his own version of the piece, commensurate with his gifts and the affective content of the text.

Der Hölle Rache kocht in meinem Herzen,
Tod und Verzweiflung flammet um mich her!
Fühlt nicht durch dich Sarastro Todesschmerzen,
so bist du meine Tochter nimmermehr!

Verstossen sei auf ewig, verlassen sei auf ewig,
zertrümmert sei'n auf ewig alle Bande der Natur,
wenn nicht durch dich Sarastro wird erblassen!

Hört, Rachegötter!
Hört der Mutter Schwur!

Hell's revenge is boiling in my heart;
Death and desperation are enflamed around me!
If Sarastro does not feel the pains of death through you,
you are no longer my daughter!

Be rejected forever, Be abandoned forever,
may all the bonds of nature be shattered forever
if Sarastro does not pale before you!

Hear, gods of revenge!
Hear the mother's oath!